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## STRUCTURE, FUNCTION AND VALUE THE TRADITION OF ORAL LITERATURE IN SUMENEP MADURA

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### ABSTRACT

The purpose of this research is: first, describe the structure, function and value of oral literature in Sumenep Regency. Second, obtain data objectively about the oral literary tradition in Sumenep Regency. Third, it examines the structure, function and value of oral literary tradition as one of the entertainment media, adhesives and silaturahmi forming mental as well as compiling Textbook-based Indonesian Language Education Oral literary tradition with ISBN. Indonesia as the country with the symbol of Bhinneka Tunggal Ika must uphold all forms of diversity and ethics that is rahmatan lil 'alamin. Indonesia is made up of many different tribes, ethnicities, cultures, religions, languages and traditions must maintain the integrity of the Union and the unity of the nation. It is this diversity that later gave birth to traditional knowledge and cultural expressions that are not owned by other Nations in the world. Oral literary tradition that developed in the island as a manifestation of the real cultural archipelago that is a spirit that needs to be preserved by generations and community supporters. This research is one of the endeavor to take good care of the legacy of tradition and culture which flourished in the archipelago.

**Keywords:** structure, values, functions, the oral and literary traditions, Madura

### INTRODUCTION

Traditional knowledge and traditional cultural expressions need to get special attention from the Government of Indonesia in an effort to maintain and preserve the culture of the menjadikekayaan and noyang grandmothers characteristic of Indonesia or areas in Indonesia; given the proximity of the Indonesia culture with neighbouring countries (Malaysia) which opens the possibility of misunderstanding ownership.



Folklore can be meant as a wealth of traditions, literature, art, law, behavior, and what is born of Folk collectively. Folklor has a souls and belong together. Folklor is also an expression of the cultural communities (Endraswara, 2009:21).

Folklore can be a language of the people, the traditional expressions, the question of traditional folk, stories, poetry, prose, songs of folk, folk games, folk Theatre, folk dances, customs, ceremonies, parties, folk architecture, folk music, folk crafts (Danandjaja, 2007:22).

Known as the cultural city of Sumenep and Madura island has a variety of traditional culture and the various types of tourism are very diverse. As folklore forms on top, oral literature also may take the form of traditional expressions, riddles, folk song, folk prose, theater folk, folk architecture, folk music, folk games.

The oral literature of benefits that no other process is the transformation of great value can be either a character education, cultivation of a sense of discipline, mental cultivation, body fitness and others. Oral literaure is an element of cultural areas need to be developed, constructed and maintained to support the development and advancement of national culture.

Research Kurniati (2011:13) stated that the traditional children's games can stimulate the child in developing cooperation, help children fit in, interacting positively, can customize the children in control of self, develop an attitude of empathy toward people, adhering to the rules, and appreciate others. Thus it is understood that traditional game data gives a very good impact in helping to develop skills and social emotions.

Research on Lok-alok ever written by Mohammad Hefni, titled "in the oral tradition of Madura (Study Of Etnometodologis Upon The Traditions Of Lok-olok In Madura) and research on the Hermin Kusmayati and Suminto A Sayuti with title "The Existence Of The Oral Literature Mamaca In Pamekasan, Madura".

The influence of modern cultural currents carried quickly through social media make oral literature is no longer the pride of the community, because of the



threat that is so clearly as the above facts the existence of the oral literature of Madura, presumably there is very important a special study about the structure, function and value oral literature againts developing in Sumenep Madura, such as *syi'iran*, *mamaca*, *kejhung*, *lok alok*, *dhammong* and children's song titles: *ti` titti` liya` liyu`*, *cong-koncong konce*, *ra – ra kotana mera*, *ko – soko buchang*, *tong ta`etong*, *jang – kolajang*, *ker-tanongker* and *pa' kopa' eling* and others.

## METHOD

The location and the place that became the focus of the research is several villages in the sub district of Sumenep regency Batuputih is village Batuputih Kenek and Juruan Daya in practice, this study lasted for 8 months (April to November 2017).

This research is the field research with qualitative ethnographic typeform. This method is in line with the qualitative methods used Bodgan form a means used in research that generates descriptive data in the form of writing or words spoken person and observed behavior.

## ORAL LITERATURE IN SUMENEP

There are 6 categories of oral literature, namely the people's language, the traditional expressions, traditional questions, people's poetry and songs of the people, but in this study focus on the folk song which includes the 6 kinds of oral literature which exists in Sumenep such as *syi'iran*, *mamaca*, *kejhung*, *lok-alok*, *dhammong*, *Ti' titi' liya liyu*, *Cong-koncong konce*, *Kotana mera*, *Ko-soko buchang*, *Tong-ta'etong*, *Jang-kolajang*, *Tan Pangantanan*, *Pesapean Pappa*, *Ker-Tanongker*, and *Pa' Opa' Eling/Pa' Kopa' Eling* as representation of the game (song) a child who is still there.

### 1. Syi'iran

#### a. Structure of the syi'ir

Syi'ir is the type of poem that each stanza consists of four lines (rows) that ends with the same sound. Syi'ir is the expression of feelings or



thoughts of the creators are usually things that are long like other stories, advice, religion, love and others.

As for the syi'ir characteristics that set it apart with other oral literature is as follows:

- 1) Consists of four rows (lines) in each temple.
- 2) Poetic (rima) a-a-a-a
- 3) Have no sampiran (all lines contain the content and meaning)
- 4) Occurs at every beat of the middle line between four to six syllables.

Based on the results of observation and interviews, the situation along the Mr. Mansyur, obtained the data that there are five types of syi'ir that once existed in the Batu Putih Kenek and Juruan Daya such as syi'ir panji, syi'ir *pangleburan* (romantic), syi'ir kiasan, syi'ir history and syi'ir religions. But poetry is plentiful at this time and is done by Mr. Mansyur as perpetrators of the syi'ir culture is religion.

Syi'ir question is as follows:

*Nasehatta guru de' ka santre*

سيغأ يا كاييه مون أجار فاكوعو غكو	1	تقفو مولاغ كورو كوله أدايو
جا فولو عكاجأ بن جا أتوكاران	2	فباجغ عو غكو أمطلع فغجاران

*Tempo molang guru kaula adhebu # senga' ya kabbi mun ajar pagu-onggu*

*Pabajeng onggus amotla' pangajaran # je' parlo ageja' ben je' atokaran*

Based on the understanding in first line of “*Tempo molang guru kaula adhebu*” can we drop the notion that science can be acquired through learning activities. This means that there is no science that can be obtained with stagnant or in other words through inheritance from parents. This is in line with the Hadith of the Prophet which reads “*utlubul ilma walaun bisyinn* (learn the science though the land of china)”. As for the mandate, nor the message the author is at the temple of the next “*senga' ya kabbi mun ajar pagu-onggu*”. Through the temple author hinted to

the learn in earnest because the results of a study can be measured from how great and persistence in learning.

**b. Values and Functions is contained in the Syi'ir**

As the illustration above that not infrequently syi'ir used to preach, then obviously it will be the value of the characters contained in there.

Among the values of the characters in question are as follows:

1) Education

The following will describe the author's educational value in the syi'ir "Nasehatta Guru De' Santre".

فباڄنڊ عوڱڪو اُمتلع فغجاران 2 جا فولو عڪاڄا بن جا اُتوڪاران

*Pabajeng onggū amotla' pangajaran # je' parlo ageja' ben je' atokaran*

2) Moral

The following will describe the author's moral value in the syi'ir "terro olle syafa'at"

الوس لمبو تئور بسانا 3 مون اداپو ساغت اكونا

*Alos lembu' totor besana # mon adhabu sanget aguna*

3) Religion

The following will describe the author's religion value in the syi'ir "Ingkara da' bulam Ramadhan"

بولان رمضان سي مولجا 1 عباده ڪڍو ڄڪاڄا

ترو دا ڪنڄران راجا 2 داري ذات سي محامولجا

*Bulan ramadhan se molja # 'ibada kudu ja kaja*

*Terro de' qenjeren se raja # dari dzat se amah molja*



## 2. *Mamaca/Tembang Macapat*

### a. Structure Of The Mamaca/Tembang Macapat

The existence of the tembang macapat/mamaca Sumenep in particular right now are in a position and a half there, even perhaps be said there at the end of the destruction from fighting cultural pluralism is likely competing presence of songs the modern, more alluring community supporters. But not with rural communities particularly in the village of Batuputih Kenek apprentices and Juruan Daya Sub-district of Batuputih.

The song form of aesthetic structure of poetry is more emphasis on rhythm. While the content of the songs contain elements of ekphrastic that shows notability of manners. Almost all the songs were created through the prophetic value of macapat has vertical, or horizontal social values. Describing *habluminallah* and *habluminannas*, including the socio cultural background of its people.

In addition to containing the praise also contains teachings, urging, and invitation to love science, to get together to fix the damage and moral character, searching for the nature of truth and the forming of the human personality and the cultured. Through this song every man opened his heart to better understand and deepen the meaning of life.

Circuit structure in traditional *tembang macapat/mamaca* title song nine frequently came up, namely: *salanget*, *kasmaran*, *pangkor pucung*, *senom*, *artate*, *durma* has been known to date, while the coat of arms of sari and *maskumambang* It is rarely used. Each title song has the form and rules vary. In terms of the characteristics of the text consists of: 1) *guru gatra*, 2) *guru lagu*, 3) *guru wilangan*.

Setelah Nabi Muhammad beranjak dewasa, mulailah ikut Abutalib (pamannya) ikut berdagang dan diperjalanan beliau dinaungi gumpalan awan putih diatasnya. Karena kejujuran Nabi Muhammad diberi pinjaman uang oleh Siti Khatijah untuk modal berdagang serta diberi kuda oleh Sultan Walid (bapak Siti Khatijah), dan disaat itu pula Nabi mulai gemar menggembala kambing.



Pangkur metrum above quote, from the characteristics of the text using the guru gatra because compromise in this metrum pangkur released a breath in tembang macapat/mamaca perform on each line. While the guru wilangan between 15 to 20 syllables of each gatra.

**b. Values and Functions is contained in the Mamaca/Tembang Macapat**

Tembang macapat/mamaca is oral or literary elements of oral folklore. Therefore, the values contained in the tembang macapat/mamaca is identical to the value of oral literature or folklore which advanced by Supratno (1993:158) that the values that exist in literature or oral folklore, namely: (1) education (2) moral (3) religious (4) leadership (5) simplicity.

1) Education

The current reality in the midst of fierce alien cultures, either from the West or from the Middle East who is constantly working to erode the cultural heritage and traditions of our nation. Bringing educational value to suit the culture of nusantara is the inevitability that must be implemented by the younger generation.

2) Moral

Morals are scarce in an age that is getting crazy. Learn and understand the moral values of oral literary tradition to become a proper oasis Mamaca in saving the future of younger generations as the nation's legitimate heir.

3) Religious

By paying attention to the lyrics of the song's verses Mamaca can be a means to add insight and learn the values of His Prophet Muhammad religious purified his heart by God so that it becomes a perfect man (ma'sum). Small feedings Halima Muhammad is about two years. By Halima, the baby was returned to his mother, Aminah. But Muhammad's mother expects that Muhammad himself, remain for he worried a healthy baby and the curvaceous became distracted his health if living in Makkah, a dry and dirty.

4) Leadership



Leadership study of the life on the islamic prophet Muhammad through His search and the study of oral tradition Mamaca is something something appropriate and wise. All circles have no doubt the leadership of Muhammad as the last messenger and cover. The story in the media studied is Mamaca leadership without sparring.

## **KEJHUNG**

### **a. Structure Of The Kejhung**

Kejhung is part of the oral literature which contains the outpouring of hearts of the culprit. In general, kejhung are chanted when a person (perpetrator of kejhung culture) find pleasure or unpleasant things were suffering (misfortune). According to the analysis in the field supported with interviews to informants, kejhung chanted over the two possibilities, namely 1) gratitude for favors granted by the Almighty in the form of growing pleasure he feels; or, 2) sad expression and petition instructions over the growing difficulties faced. With the ngejhung (do kejhung) expected a person can wait and more resilient through life.

There are three kinds of kejhung that developed and still preserved in the villages of stone white Apprentices and Juruan Power that is as follows:

- 1) Kejhung Seddi/Mellas (sad)
- 2) Kejhung Senneng/bunga (happy)
- 3) Kejhung pantang (farewell)

### **b. Values and Functions is contained in the Kejhung**

The value of a character that is contained in the kejhung can be adjusted to the type and content of kejhung itself as it does quote *kejhung* “Ka’ Mat Lani” are the following:

*“je’ nyare laen, dika je’ nyare laen le’,,,  
Ka bule, der emanna, der emanna,,,  
Sanonto le’,,, pasra ka bule kak mat lani,,,”*





The above excerpt contains educational value in the form of loyalty which must be owned by someone. Cheating is not good and not desired by anyone in the kejhung is represented by the word "nyare laen" (looking for others).

## **LOK-ALOK**

### **a. Structure Of The Lok-Alok**

Lok-alok is the appearance of the words spoken by the intellect fully at the point to the cow or bull and equipped by a short dance. In Sumenep especially in ehte syone, commonly implemented many beauty and agility contest cow and bull kerapan on famine. The race was held in the countryside on behalf of an individual (not agencies) that customarily closed with a event.

Literally we can understand that oral literature is alok lok that serves to praise the cow had already been included in the race (plentiful at this time the race was often the cow Goons).

The structure of the language used to be era alok lok array free even though it still follows the rules of rhyme. The style of the poetic lok alok according to informants in the field (interview 2017) is very different from the style of the poem Sung (kejhung) displayed at the sign ' or in theatrical performances. As for the structure of a complete alok lok is as follows:

- 1) Word suave for the audience, the owner of the cow, the owner of the ground field and the initiator of the race
- 2) Quote your full name and the date
- 3) introduction of kila (the village of origin, name of owner)
- 4) disclosure of new names of animals (*jhujbuluk*); sometimes with an explanation of the options
- 5) expression of tatakrama cover

General speech lok alok lasts from a few second up to ten minutes. The time limit for a bit, it is not possible to follow the speech structure above. If the number of pairs cow jumped and made possible the completion of the



night, then a dance piece cut. It could just be dancers asked to shorten his or even bared from performing after the speech. Interpreters's speech also prompted talk briefly, but the speech could not be eliminated. So, in terms of preferred oral on facets of dance.

Here are a few quotes that take place in alok lok event kerapan sape thug top pramakarsa father of haris (village chief).

Beef with the nickname "*Bintang Ngalle*" (bintang cirit),

Bintang cirit ! kau yang bialng kau bisa  
sampai secepat halilintar ! dan menaiki gunung ini,  
menuruni jurang, bertapa di gunung mereng,  
menyeberangi semua yang idah itu,,,

#### **b. Values and Functions is contained in the Lok-Alok**

Lok-Alok an art form of verbal praise to a cow that has included race (especially Kerapan Sape Thugs) in the form of poetry and following the rules of rhyme. The value of the characters contained therein as part of old poems and stay afloat despite being on the conditions of concern.

- 1) We as human beings must love animals as part of God's creation, thus after the execution beef kerapan in posy in such a way and the later praised.
- 2) Positioning of animals (cows) as part of the family. This happens when we have a high sense of love against pets. In lok alok demonstrated by administering the same degree with a human as *Lanceng Manis* dan *Bintang Ngalle*.

### **DHAMMONG**

#### **a. Structure Of The Dhammong**

Dhammong is a combination of singing and dancing in other words dhammong oral literature is followed by a dance. The name dhammong, also known as *Dhammong Ghardham* (Juruan Laok, Batuputih), *Dhamong* (Kalianget) and *Ghardham* (Batuputih). Generally, dhammong is performed by a group of people (consisting of 4 members who made the sound "*amonyè*")



and its called *dukon* (shaman) by means of the sacred Tomb, which surround the center of the annual ritual.

Based on the analysis in the field and supported by results of interview on informant “H. Ma’ruf”, culture dhammong is usually done by community groups at a local village in various places and opportunities with intent and specific purpose as follows:

- 1) Dhammong held in the intersection between two villages with a view to disposing of negative influences in the venue. Dhammong of this type are called "*Rokat Dangdang*" (texts intersection).
- 2) Dhammong implemented in about 10 wells in order to mean the village with the well still contains water. Dhammong of this type are called "*Rokat Somor*" (texts well).
- 3) Dhammong was carried out during the dry season (especially drought) with the intention of invoking the rain. Dhammong of this type are called "*Rokat Ojhan*" (rainy texts).
- 4) Dhammong implemented in the sacred tomb of the village with the intention of the sacred tomb of homage to the village. Dhammong of this type are called "*Rokat Bhuju*" (rite of the sacred tomb). This last is a kind of dhammong most widely performed and maintained until recently.

#### **b. Values and Functions is contained in the Dhammong**

Departing from a understanding of the implementation of the dhammong according to some sources referred to as hindu heritage, then the value of the rightmost character which is very apparent in the oral literature of dhammong is the value and function of the religious. The belief of the sacred tomb rite will society and a variety of other reasons performance dhammong shows that there is public confidence will be a cultural heritage of ancestors.

## THE STRUCTURE OF THE SONG OF THE CHILDREN OF MADURA

The song of the children that are in the Sub-District of Batuputih is as follows:

- a. *Ti' titi' liya liyu*
- b. *Cong-koncong konce*
- c. *Kotana mera*
- d. *Ko-soko buchang*
- e. *Tong-ta'etong*
- f. *Jang-kolajang*
- g. *Tan Pangantanan*
- h. *Pesapean Pappa*
- i. *Ker-Tanongker*
- j. *Pa' Opa' Eling/ Pa' Kopa' Eling*

The type of game that develops in district Batuputih is a game that combines child song and sign language (gesture) or we call gestures as a guide movement in the way to play the game.

Children's games are accompanied by singing as entertainment has its nature educational. Precisely because of the nature of educating that psychologically, pedagogical considerations and pay attention to all the purposes and scope of the typical life of it, this realm into a very special (Sarumpaet, 2010:20)

As for the lyrics of the song of the children referred to above are as follows:

- 1) Songs in the game *Ti'-Titi' Liya` Liyu*

### ***Ti'-Titi' Liya` Liyu***

*Ti'-titi' liya liyu*  
*Poceddha koddhu'*  
*Na'- kana' cara reya*  
*Esoddu'a malem senin*  
*Dika pagar penang*  
*Bula pagar bato*  
*Dika ana'na temang*



*Bula ana'na rato  
Dika toju' lantai  
Bula toju' teker  
Dika se apangantan  
Bula se alengker*

2) Songs in the game *Cong-koncong konce*

***Cong-Koncong Konce***

*Cong-koncong konce  
Koncena lu'-ulu'an  
Sabanyong sabiteng  
Gik-enggik, rot-sorot  
Pangantang tao abajang  
Abajangnga keta' kedung  
Ondurragi jung baba'an*

*"Nape so'on?"  
"Tamanco"  
"hu, buwang, baji"  
"Nape pekol?"  
"Geddhang"  
"Geddhang nape?"  
"Dhang canthel"  
"Minta'a ce'-once'na bagiya koceng edba'na tomang"  
"ten, mi' egigiri mama"  
"mama'na entar dhe' emma?"  
"Entar muger perreng"  
"Perrenga gabay nape?"  
"gabay Cettheng"  
"Cettheng kabaddha nape?"  
"kabaddha nase"  
"nase'na pancal koceng, kocengng buru ka pagar, pagarra esolet caceng"*

3) Songs in the game *Ra-ra kotana mera ra*

***Ra-Ra Kotana Mera Ra***

*Ra-ra kotana mera ra  
Rambut tarkolanter tar kocebung-bung  
Bungkel-kel buwana tar kolanter-ter  
Tergu' gu' buwana ta' neng teggu'-gu'  
Gumbing-bing sajikar-kar melli rambing-bing  
Bintang gu'-tegguna berras palotan-tan  
Tandhu' manjamadin songkel sendho'-dho'  
Dho' nang-nang kabunang angka-ka  
Kapor-por kaporra porron-ron  
Rondhang-dhang katabing jeddhat*



4) Songs in the game *Ko-soko buchang*

***Ko-Soko Bucang***

*Ko-soko buchang*  
*Bucangnga daja gunong*  
*Ke temang mate*  
*Mate esondep baringin*  
*Baringinna konco' emmas*  
*Saolor salaka*  
*Nyaba' pondhuk ka taraktak*  
*Taraktagga balang agung*  
*Salang genta' titting*  
*Kemma nyaba' kakan celeng*

5) Songs in the game *Tong-ta'etong*

***Tong-Ta'etong***

*Tong-ta'etong*  
*ta'etong tellorra kope'*  
*salaitong a'dhem*  
*pla'gupla' sidin*  
*bali'koko komel*  
*komella' meddem*  
*rek-komirek main dangga' danggarusan*  
*nyang-nyang maddu, kalambi sino' la'lorkong*  
*ca'bulanceng nemmo pesse saobang*  
*kabelli jaran se dhabuk*  
*etompa'nyai se oban gaggar jalbuk*  
*la'can, sebuthak ngeco' acan*  
*la'dem, se mella'meddem paseret.*

6) Songs in the game *Jang-kolajang*

***Jang-Kolajang***

*Jang-kolajang*  
*Kolajang ngekke' bunto'*  
*Jalto' rassa oto'*  
*Kalemmar matana tekko'*  
*Tekko'.....*

7) Songs in the game *Tan Pangantanan*

*Tan Pangantanan* and *Pesapean Pappa* is a type of game in the game was accompanied by song (folk) song here;



### ***Dhe' Nong Dhe' Ne' Nang***

*Dhe' nong dhe' ne' nang*  
*Nanganang nganang nong dhe'*  
*Nong dhe' ne' nang jaga jaggur*  
*La sayomla haeto lillah*  
*Ya amrasol kalimas topa'*  
*Haena haedhang haena dhangkong*  
*Pangantanna din ba'aju din tamenggung*  
*Ayola' yole nengkong abli pole ngantol*  
*Koddu' pace pacenan, langsep buko lon alon*  
*Pangantan ka'imma pangantan*  
*Mantan loji pamaso'a ka karaton*  
*Bu' saeng lema', bu' saeng lema'*  
*Aeng tase' bang kambangan*  
*Dhu panarema, dhu panarema*  
*Balanjana saare korang*  
*Bidaddari le' bidaddar kong*  
*Nase' obi le' kowa lurking*  
*Ban-gibannna le' nase' jagung*  
*Pangerengga le' pate' buttong*  
*Ya, hadirin tore so'onnagi*  
*Paneka pangantan sopaja kengeng salamet*  
*Ya salam, ya salam*  
*Kitab suci dah lama-lamanya*  
*Kini pengantin lah tiba lah tiba*  
*Kepada kawan-kawanku semua*  
*Mudah-mudahan berjumpa lagi*  
*Tan-taretan sadajana e dalem somana*  
*Di sana e ka'dinto Karangdumek nyamaepon*  
*Nyara taretan abadi kacintaan abadi kanesseran*  
*Olle tetep Islam ban Iman*  
*Jam yuju jam delapan, ana' serdadu mekol senapan (dar)*  
*Yam berana' etekla ayam pengantin baru sudah berjalan*  
*Tette ajam bindhara, pangantan ka' imma pangantan*  
*Pangantanna din ba'aju din tamongkong*  
*Jas Turki pakaian celana puti*  
*Aan' ayam berani mati, jas turki sudah mati*  
*La bu'na mela, ajam pote*  
*Cocco' sengkang e soro pajikaran*

#### 8) Songs in the game *Pesapean Pappa*

Game *Pesapean Pappa* was a small toy cows in Madura in the form of beef made from the stem of banana leaf. Since childhood, little kids in





Madura had been familiar with the toy cow. The game is accompanied by song as a cheerleader, a standing ovation and the excitement typical of children.

***Gai' Bintang***

*Gai' bintang a le' gaggar bulan  
pagai'na janor konéng  
kaka' elang a le' sajan jau  
pajauna e lon-alon  
liya lites, kembang ates, tocca' toccer*

Therefore the madura are convinced of the ability of a child then freedom fully exist in children. This is proven by *Pesapean Pappa*. The boys could find his dream of his own. He is free will lead to anywhere. Flying in accordance with his wish that cow toy drive.

9) Songs in the game *Ker-Tanongker*

***Ker-tanongker***

*Ker-tanongker, dimma bara' dimma temor  
Ker-soker, sapa nyapa kaadha' lanjang omor  
Ker-tanongker jambuna massa' saseba'  
Ker-tanongker lagguna nyapa kaadha'  
Ker-tanongker jambuna massa' sapennay  
Ker-tanongker lagguna nyapa e songay  
Ker-tanongker jambuna massa' sacorong  
Ker-tanongker lagguna nyapa e lorong  
Ker-tanongker jambuna massa' pagar  
Ker-tanongker lagguna nyapa e langgar*

10) *Pa' Opa' Eling/Pa' Kopa' Eling*

***Pa' Opa' Eling***

*Pa' Kopa' Eling  
Elingnga sakoranjbing  
Ana' tambang tao ngajhi  
Ngajhiye daemma?  
Ngajhiye ka Lambhi Cabbhi  
Kemma leollena?  
Leollena sarabhi settong*



## THE VALUE AND FUNCTION OF SINGING CHILDREN

This research takes the role of a traditional children's game how started to abandoned children and society should go back and have been raised because it has regard to the creation of the character of the child as the outline values characters by the government.

### a. Spritualitas

Traditional children's games with the song of the children in the village of Batuputih sub-district of Batuputih has a very high spiritual values like in the game of *ko-soko-bucang* the following:

*Ko-soko buchang*  
*Bucangnga daja gunong*  
*Ke temang mate*  
*Mate esondep baringin*  
*Baringinna konco' emmas*  
*Saolor salaka*  
*Nyaba' pondhuk ka taraktak*  
*Taraktagga balang agung*  
*Salang genta' titting*  
*Kemma nyaba' kakan celeng*

Free translation:

Legs calves  
Calf mountain North people  
Ki Temang death  
Die bump the Banyan tree  
Banyan gold buds  
A bronze  
Put a cottage somewhere  
High-magnified  
Stomping each other while on tip toes  
Such as put (something)  
eat wild boar

Death is the destiny of God that could not be changed, everyone must be prepared to undergo the next life in the grave, all humans wish to live quiet and peaceful on the next life without torture as a liability when live the life before.



*Ko-soko buchang*  
*Bucangnga daja gunong*  
(Kaki-kaki betis  
Betisnya orang utara gunung)

In a simple sentence, sentence the legs of calves can be paraphrased into a paraphrase sentences, that is the legs of his calves. The meaning of “his” have meaning belongs, where as the word on the word "walk" has more than one meaning. It is intended as an explanation that two legs are used as a stick of calf muscle structure in the organs of the human body.

*Ke temang mate*  
*Mate esondep baringin*  
(Baringinna konco' emmas  
Saolor salaka)

(Ki Temang death  
Die bump the Banyan tree  
Banyan gold buds  
A bronze)

The Temple *Ke Temang* to die, Die stuck to Banyan tree, Banyan a bud gold (and) a bronze, symbolizing that the desired human death is khusnul khotimah. Calls Ke mean Kyai, the most revered Hindu religious texts in social strata of society. While in the Temple of the dead trees, Banyan and banged it bud gold and a bronze there Word bump. Not that bump or the cause of death but rather to the interpretation that his death rests on a anyak tree that buds gold and a bronze. While Bud gold and a bronze at the Banyan tree is a discourse in recognition of charitable deeds during life, so that the behaviour and deeds during his life bear the gold and the bronze in place as high tops Banyan tree.

*Nyaba' pondbuk ka taraktak*  
*Taraktagga balang agung*  
*Salang genta' titting*  
*Kemma nyaba' kakan celeng*  
(Put a cottage somewhere  
High-magnified)



Stomping each other while on tip toes  
(beware)  
Where it is placed, eaten boar)

The last Temple song also mentions the existence of "sweet fruit" for all the businesses that tried. Business activities conducted in earnest likened such as putting something in place that high. Here, something analogous with the "cottage" or *pondbuk* in the language of Madura. *Pondbuk* means abode (resembling the stalls) which is usually used as a rice field or fields in the tired, pos village there is even a place to live, *pondbuk* made from wood and bamboo are made to resemble the house.

b. Discipline and respect

The value of the character is very striking in traditional children's games. The madurese used to be very important character early on-planting in children so that in the game associated with character education itself. Character education is very important for the sake of shoring up future generations rests on the virtues of predecessorsof this nation.

The policy pattern in educating children as the way to education can be found on allthe game pattern of children in this study. Generally, each game has its own rules atura should not be violated and are required for the game. But even so, the rules could be modified in accordance with kesepaaktan of the players as well as game *jang-kolajang*. In this game there is a rules and policies of both parties. One form of thatpolicy is in the case of a game between the A's against the B, when the B managed touch the fruit A child, then the child is the fruit of the A compulsory into servants of the B and must be relocated behind the B.

c. Ethical and Moral

Ethics and morals is a sacred thing in the culture of the Eastern society so always maintained. Ethical and moral values is an imperative that should be instilled since childhood to children. Morals can be interpreted as a positive action, or actions that pose has a positive side effect.

d. Social Care

The game also contains the existence value and social function very closely. It is intended to create the social imagination within every child. The game *ti 'tiiti 'liya 'liyu'* also gets a part to be adapted into the form of the relationships between communities. Social value is in the form of the song containing the social strata in society, mutual respect and mutual point of view and humble.

.....  
*Dika pagar penang*  
*Bula pagar bato*  
*Dika ana'na temang*  
*Bula ana'na rato*  
*Dika toju` lantai*  
*Bula toju` teker*

.....

Free translation:

....  
You fence pinang  
I am a stone fence  
His son ye temang  
I am his son King  
You sit on the floor  
I sat down on the carpet  
.....

The next game is *pesapean pappa*. Besides the meaningless as children's toys and small, *Pesapen Pappa* is often used as an expression of satire against the person who has no principles and not have the assertiveness in committed. Such expression of *jak daddi pesapean pappa, eajak kabara' noro' kabara' eajak ka temor noro' ka temur* (not so pesapean or pappa bandwagon, invited to the West join to the West, are invited to join the East to East). Satire in this game is very effective in forming independent private on a child.

e. Peace-loving, Tolerant and friendly



The attitude of the yield and the nature of forgiving is a value that should be owned by every child and have been implanted since the age of children because in fact yield is a form of a mature private.

*Ker-tanongker lagguna nyapa kaadha'/Ker-tanongker lagguna nyapa e songay/Ker-tanongker lagguna nyapa e lorong/Ker-tanongker lagguna nyapa e langgar.* (if you do not say hello, say hello tomorrow could fight tomorrow/first greet the spring in/be fighting tomorrow's road/say hello to be fighting tomorrow greet in constrained).

Child's play *Ker-tanongker* above teach kids how should confront conflict or dispute. The spaces of diplomacy can be done by children everywhere, especially in places where playing and hanging out. As in the river when bathing, on the road, in a surau, or on the market.

Syair *Ker-tanongker* uses a very simple diction but it has tremendous significance in terms of personal maturity of each child. The earliest known this kid showed the existence of the business done by the ancestors of the madurese to create a mature private on his son. Because of the fact that, only with maturity in private, all forms of difference can be resolved. The peace and harmony of the door would be wide open.

Defined by M. Ridwan (2017:50) that the facts stated in the children's game songs in Sumenep Regency currently experiencing a slowdown even almost knocked out and abandoned. The reality departs from the fact that the first game made as a means of filler free time as a form of social interaction in the community. Currently the game is no longer applied and replaced by a modern game more challenging, such as playstation, games online, games and pokemon portable go free accessible children through each gadget; anytime and anywhere. The value of cooperation and organizational cohesiveness, which is contained in the children's games are currently being replaced by the individuality of the earliest known modern passing created. So did the social conditions surrounding society with patterns of kinship that is increasingly far from the values of the character as a result of weak attention to children's games in certain areas.



## CONCLUSION

Study of the structure, function and value in the tradition of oral literature in Sumenep Madura is one of proof and commitment to maintaining, caring for and preserving local cultural diversity in the archipelago. In addition, from the side of the structure, function and value of oral literary tradition have meanings and aesthetically rich in sublime values such as character education, religious, doctrine, morals, ethics, leadership, exemplary social, caring, friendship, tolerance and silaturahmi. The tradition of oral literature also serves as connector silaturahmi and serves as a means of entertainment.

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